

Summer Series

Modernity and Tradition:
Film in Interwar Central
Europe

New Romany Cinema from
Hungary

From Vault to Screen

Lech Majewski

Journey through the Russian
Fantastik

Art Films and Events

Goya's Ghosts

New City Symphonies

Paul Mellon: In His
Own Words

Ringl and Pit

Miss Universe of 1929

New Austrian Experimental
Cinema

Image Before My Eyes

Partisans of Vilna

Rockwell Kent

June

24 Sun

2:00 Modernity and Tradition: *Avant-garde
Shorts* (lecture and film showing)

30 Sat

12:30 Modernity and Tradition: *Hortobágy* and
The Hungarian Village

2:30 New Romany Cinema from Hungary:
Dallas Pashamende; Romany short subjects; and
Gypsy Moon

July

1 Sun

4:00 Modernity and Tradition: *The Singing
Earth*

7 Sat

1:00 Modernity and Tradition: *The Blue Light*
2:30 Modernity and Tradition: *Spring Shower*
4:00 Modernity and Tradition: *Faithless
Marijka*; *Kuyaviak*; and *The Song of Ruthenia*

8 Sun

4:30 Event: *Goya's Ghosts*

14 Sat

12:30 From Vault to Screen: *Ten Cents a Dance*
2:30 From Vault to Screen: *Stolen Moments*
and *The Young Rajah*



A King in New York (Photofest)

15 Sun

4:00 Modernity and Tradition: *In the Shadow
of the Machine*; *Mother Krausen's Journey to
Happiness*; and *Children Must Laugh*

21 Sat

12:30 From Vault to Screen: *Selva: Portrait of
Parvaneh Nava'i* and *Falling.Désert.Syn*

2:30 From Vault to Screen: *The Golden Bed*

22 Sun

4:00 Modernity and Tradition: *Waxworks* and
The Magic Eye

28 Sat

1:00 From Vault to Screen: *Harvest: 3000 Years*

4:00 From Vault to Screen: *A King in New York*

29 Sun

4:00 Modernity and Tradition: *The Dybbuk*

August

4 Sat

1:00 Modernity and Tradition: *City Films, Part 1*

2:30 Modernity and Tradition: *City Films, Part 2*

5 Sun

4:00 Event: *New City Symphonies*

11 Sat

12:30 From Vault to Screen: *The Gang's All Here*

2:30 Lech Majewski: *The Knight* and *The Roe's
Room*

12 Sun

4:30 Lech Majewski: *The Garden of Earthly
Delights*

18 Sat

1:00 Modernity and Tradition: *The Last Laugh*

3:00 Modernity and Tradition: *Address Unknown*

19 Sun

4:30 Lech Majewski: *Angelus*

22 Wed

12:30 Art Film: *Paul Mellon: In His Own Words*

23 Thurs

12:30 Art Film: *Ringl and Pit*

24 Fri

12:30 Art Film: *Ringl and Pit*

25 Sat

1:00 Modernity and Tradition: *Masquerade in
Vienna*

3:00 Event: *Miss Universe of 1929*

26 Sun

4:00 Modernity and Tradition: *Heave Ho!*

29 Wed

12:30 Art Film: *Paul Mellon: In His Own Words*

September

1 Sat

12:30 Art Film: *Paul Mellon: In His Own Words*

3:00 Event: *New Austrian Experimental Cinema*

2 Sun

2:00 Modernity and Tradition: *The Blue Angel*

4:30 Event: *New Austrian Experimental Cinema*

3 Mon

1:00 Event: *Image Before My Eyes* and
Partisans of Vilna

5 Wed

12:30 Art Film: *Paul Mellon: In His Own Words*

8 Sat

2:30 Journey through Russian Fantastik:
The Amphibian Man

9 Sun

4:30 Journey through Russian Fantastik: *Ruslan
and Ludmila*

12 Wed

12:30 Art Film: *Paul Mellon: In His Own Words*

15 Sat

2:30 Journey through Russian Fantastik:
Stalker

16 Sun

5:00 Journey through Russian Fantastik:
Evenings on a Farm near Dikanka

22 Sat

2:00 Art Film: *Rockwell Kent*

23 Sun

4:30 Journey through Russian Fantastik: *To the
Stars by Hard Ways* and *Cameraman's Revenge*

29 Sat

2:30 Journey through Russian Fantastik: *Planet
of Storms* and *Interplanetary Revolution*

30 Sun

4:30 Journey through Russian Fantastik:
Zero City

Films are shown in original format in the
auditorium of the National Gallery's East
Building at 4th Street and Constitution
Avenue NW. Seating is on a first-come basis.
To ensure a seat, please plan to arrive at
least ten minutes before showtime.

Programs are subject to change.
For current information, visit our Web site:
www.nga.gov/programs/film.htm or call
(202) 842-6799.

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Film Program Summer 2007
National Gallery of Art, Washington

National Gallery of Art
4th Street and
Constitution Avenue NW
Washington, DC

Mailing address
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www.nga.gov

Films are shown in the
East Building Auditorium

Cover image from *Mother Krausen's
Journey to Happiness* (Deutsche
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Film Program Summer 2007

Goya's Ghosts

Washington premiere
Milos Forman in person
July 8 at 4:30

Milos Forman's most recent film (a collaboration with screenwriter Jean-Claude Carrière) is a visual feast. A rousing account of Spanish life as witnessed by Francisco Goya, eighteenth-century court painter and celebrated society observer, the film covers the period from the end of the Inquisition through Napoleon's invasion. *Goya's Ghosts* presents the artist "as man rather than myth," writes critic Jonathan Holland, "and Stellan Skarsgård plays the swaggering, devil-may-care painter, later descending into embittered deafness, with perception and brio." Supporting cast includes Javier Bardem as Brother Lorenzo, Randy Quaid as King Carlos IV, and Natalie Portman as Goya's model Inés. (Milos Forman, 2006, 35 mm, 114 minutes)

New City Symphonies

August 5 at 4:00

City symphonies—fleeting, lyrical views of urban settings—have been a key experimental film genre since the 1920s. This program updates the once popular genre to focus on recent examples. Opening with Rudy Burckhardt's classic New York portrait *Square Times* (1967) and including *Sway* (2006), *Pushcarts of Eternity Street* (2006), *American Parade* (2006), *Girl with Dog* (2005), *A Trip to the City* (2005), *Cairo by Night* (2006), and others, the program provides a contrast to the classic city films presented in the series *Modernity and Tradition*. (Total running time approximately 110 minutes)

Paul Mellon: In His Own Words

August 22 and 29 at 12:30
September 1 at 12:30
September 5 and 12 at 12:30

Paul Mellon's words and writings meld with photographs and family footage to celebrate the life of this prominent collector. (Joseph Krakora for the National Gallery of Art, 2007, high definition, 60 minutes)

Ringl and Pit

August 23 and 24 at 12:30

Pioneering photographers Grete Stern and Ellen Auerbach were the "ringl + pit" studio of 1920s Berlin. Students of Bauhaus artist Walter Peterhans, Stern and Auerbach challenged the expectations of their day, creating photographs that subverted the images of women in mainstream advertising. In the film they share their past and discuss their latest accomplishments. (Juan Mandelbaum, 1996, 16 mm, 56 minutes)

Miss Universe of 1929

August 25 at 3:00

The delicate history of cousins Lisl Goldarbeiter and Marci Tänzer, both born in 1907 to a large middle-class Austro-Hungarian Jewish family, is beautifully retold by Hungarian avant-garde filmmaker Péter Forgács. While conveying the fascinating chronicle of this family, *Miss Universe of 1929* also tells the amazing tale of Lisl's rise to beauty pageant stardom—she was the first Miss Universe—as a direct result of Marci's amateur home-moviemaking. (Péter Forgács, 2006, Digital Beta, German with subtitles, 70 minutes)

New Austrian Experimental Cinema

September 1 at 3:00, September 2 at 4:30

Austria's reputation for dynamic experimental cinema is demonstrated in these recent short avant-garde works combining abstraction and narrative and revealing the filmmakers' distinctive command of their medium. *Aquarena* (Josef Dabernig, Isabella Hollauf); *Being and Nothingness* (Bady Minck); *Elements* (Dariusz Kowalski); *A Million in Debt Is Normal*, *Said My Grandfather* (Gabriele Mathes); *Planes* (Thomas Fürhapter); *Instructions for a Light and Sound Machine* (Peter Tscherkassky) are among the selections. (Total running time approximately 85 minutes) Special thanks to Austrian Cultural Forum

Image Before My Eyes

also **Partisans of Vilna**
September 3 at 1:00

Joshua Waletzky's landmark documentary, *Image Before My Eyes*, tells the story of Jewish life in Poland between the two world wars, using historical footage of urban and rural life as well as interviews with survivors of the period. Shown in conjunction with *Foto: Modernity in Central Europe*. (Joshua Waletzky, 1981, 35 mm, 90 minutes)

Partisans of Vilna, a valuable record of the World War II era, focuses on a city that for centuries was a center of Jewish culture in Eastern Europe. Interviews—some rousing (such as the story of Schmidt, an Austrian sergeant who smuggled Jews), some bizarre and incongruous (like the story of Rosenberg, whose scholarly project was titled *Jewish Studies without Jews*)—are the core of the documentary. (Joshua Waletzky and Aviva Kempner, 1986, 35 mm, 130 minutes) Introduction by Aviva Kempner

Rockwell Kent

September 22 at 2:00

Painter, illustrator, travel writer, and social activist Rockwell Kent (1882–1971) was an American celebrity of sorts in the 1930s and once prompted the *New Yorker* to quip, "That day will mark a precedent which brings no news of Rockwell Kent." Why, then, was he nearly forgotten only two decades later? This comprehensive film biography, with footage that spans Kent's life, suggests theories to answer that question. Filmmaker and Ohio University professor Frederick Lewis will be present to discuss his film. (2005, 180 minutes with intermission)

Modernity and Tradition: Film in Interwar Central Europe

Complementing the exhibition *Foto: Modernity in Central Europe, 1918–1945*, and structured into six distinctive themes, this series focuses on the diverse achievements of central European cinematic production between the world wars. Ranging from romantic visions of the past to enthusiastic expressions of global modernism, the films reflect a complex relationship with historic and social realities of the region and the era. A number of newly struck and newly subtitled prints are included. The series was organized by Sonja Simonyi. Special thanks to the Bundesarchiv-Filmarchiv; the National Film Archive, Prague; the National Film Archive, Warsaw; the Hungarian National Film Archive; and the National Center for Jewish Film.

AVANT-GARDE SHORTS

June 24 at 2:00

Opening this program, Marcin Gizycki of the Rhode Island School of Design presents a lecture: *Between Surrealism and Constructivism: Avant-garde and Film in Central Europe in the 1920s and 1930s*.

Ghosts before Breakfast (*Vormittagsspuk*) is a playful narrative in which bourgeois values are challenged and commonplace objects (such as cups, hats, and ties) revolt against their daily use. (Hans Richter, 1927/1928, 16 mm, silent, 6 minutes)

Boots (*Buty*), hailed by the Polish interwar press as a "rare example" of Polish avant-garde cinema, conveys a strong antiwar message as it experiments with form. (Jerzy Gabrielsky, 1934, 35 mm, Polish with subtitles, 12 minutes)

There Is a Ball Tonight (*Dziś Mamy Bal*), an impressionistic account of the annual architects' ball, blends abstract form and shape with enticing location footage. (Jerzy Zarzycki and Tadeusz Kowalski, 1934, 35 mm, silent with music track and subtitles, 7 minutes)

The Adventure of a Good Citizen (*Przygoda człowieka poczciwego*), the only surviving Polish work of the celebrated avant-garde artists Stefan and Franciszka Themerson, considers the concept of subversion through the simple act of walking backward. (1937, 35 mm, Polish with subtitles, 8 minutes)

In *At the Prague Castle* (*Na Pražském hradě*) artist Alexandr Hackenschmied explores Prague's Saint Vitus Cathedral. Adding the music of František Bartoš, he notes, "I have tried to find the relationship between architectural form and music... between the space of a picture and the space of a tone." (Alexandr Hackenschmied, 1931, 35 mm, silent with music track, 11 minutes)

In *The Highway Sings* (*Silnice zpívá*), from the film atelier of the Czech shoe and tire factory Bat'a, a "singing tire" makes a journey from its manufacture to its final destination on an automobile. (Elmar Klos, 1937, 35 mm, Czech with subtitles, 4 minutes)

HOMELAND, HOMELAND: MY COUNTRY

Hortobágy

preceded by **The Hungarian Village** (**A magyar falu**)
June 30 at 12:30

The legendary Hortobágy region of the Great Hungarian Plain is central to national identity. In *Hortobágy* Austrian filmmaker Georg Höllering addresses societal progress through three generations of herdsman, all playing themselves. (1936, 35 mm, Hungarian with subtitles, 82 minutes)

Intended for tourism and marketing among foreign audiences, the short *Hungarian Village* employs idealized images of rural Hungary and staged scenes of Hungarian folk life. (László Kandó, 1935, 35 mm, Hungarian with English intertitles, 15 minutes)

The Singing Earth (Zem Spieva)

July 1 at 4:00

This visual poem presenting lyrical images of Slovak peasant life earned the best international film award at the 1934 Venice Film Festival. Striking cinematography, Alexandr Hackenschmied's editing, and naturalistic scenery stand out as a unique ethnographic documentary. (Karel Plicka, 1933, 35 mm, silent with music track, Czech and English intertitles, 133 minutes)

The Blue Light (Das Blaue Licht)

July 7 at 1:00

The Blue Light, a late representative of the mountain film genre, revolves around a mythical character portrayed by Leni Riefenstahl herself in her debut as a filmmaker. (Leni Riefenstahl, 1932, Digital Beta from 35 mm, silent, 79 minutes)

Spring Shower (Tavaszi Zápor)

July 7 at 2:30

A coproduction between France and Hungary, *Spring Shower* incorporates folkloristic motifs through its rich visuals and stylized narrative. Fejős' affinity with Hollywood (where he spent time before and after) is evident. (Pál Fejős, 1932, 35 mm, French and Hungarian with subtitles, 66 minutes)

Faithless Marijka (Marijka nevěrnice)

preceded by *Kuyaviak (Kujawiak)* and followed by *The Song of Ruthenia (Píseň o Podkarpatské Rusi)*

July 7 at 4:00

Set in Subcarpathian Ruthenia, *Faithless Marijka* recounts a simple story of infidelity while exploring the larger context of the region's social isolation. Secondary characters (nonprofessional locals) illustrate the complex social and ethnic relationships of the region. (Vladislav Vančura, 1934, 35 mm, Ruthenian, Slovak, Yiddish, and Czech with subtitles, 76 minutes)

Kuyaviak is a traditional Polish dance dynamically captured on camera by director Cękałski, a noted figure of independent Polish film production. From the Polish Dance Series. (Eugeniusz Cękałski, 1935, 35 mm, English, 7 minutes)

In *Song of Ruthenia* lyrical images portray the challenging life of woodworkers, while a voice-over narration gives a potent critique of living conditions in Subcarpathian Ruthenia. (Jiří Weiss, 1937, 35 mm, Czech with translation, 11 minutes)

THE MOST IMPORTANT ART

In the Shadow of the Machine

(*Im Schatten der Maschine*)

also *Mother Krausen's Journey to Happiness (Mutter Krausens Fahrt ins Glück)*

also *Children Must Laugh (Mir Kumen On)*

July 15 at 4:00

In the Shadow of the Machine is a propaganda short using Soviet montage technique and segments of preexisting footage by the eminent Soviet filmmaker Dziga Vertov. (Albrecht Viktor Blum, 1928, 35 mm, silent, German intertitles with translation, 20 minutes)

The most successful interwar film production of the German Communist Party, *Mother Krausen's Journey to Happiness* fuses melodramatic narrative and Soviet propaganda showing the living conditions of the German proletariat with insertions of documentary footage from Berlin's working-class neighborhoods. (Piel Jutzi, 1929, 35 mm, silent, German intertitles with translation, 104 minutes)

Children Must Laugh, financed by the Jewish labor movement and banned by Polish authorities upon its release, was produced as a fundraiser to improve the living conditions of Jewish children. (Aleksander Ford, 1935, 16 mm, English narration and Yiddish spoken with subtitles, 56 minutes)



Prague at Night (National Film Archive, Prague)

CELLULOID MYTHS AND CELLULOID DREAMS

Waxworks (Das Wachsfigurenkabinett)

Ben Model on piano

also *The Magic Eye (Divotvorné Oko)*

July 22 at 4:00

In *Waxworks* a fairground is the setting for an expressionistic exploration of the psyche, as wax figures come to life in the oneiric visions of the main character. (Paul Leni, 1924, 35 mm, silent, French intertitles with translation, 83 minutes)

The Magic Eye combines documentary and experimental form as it demonstrates the camera's ability to penetrate a world inaccessible to the naked eye. A subtext of Freudian dream motifs is cleverly rendered. (Jiří Lehovce, 1939, 35 mm, Czech with subtitles, 10 minutes)

The Dybbuk (Der Dibuk)

July 29 at 4:00

Based on S. Ansky's play (known also as *Between Two Worlds*), the film's mythical elements and themes of Jewish folklore tell a story of unattainable love. One of the most ambitious projects of the interwar Polish film industry, *Der Dibuk* was also among the last to emerge from the thriving Polish-Yiddish film industry. (Michał Waszyński, 1937, 35 mm, Yiddish with subtitles, 123 minutes)

CITY FILMS, PART 1

August 4 at 1:00

Prague at Night (Praha v září světél), commissioned by a Prague electric company, registers quasi-documentary images of Prague from sunset to sunrise, exploring the city's night-life through its diverse electrical lighting. (Svatopluk Innemann, 1928, 35 mm, silent, 24 minutes)

Aimless Walk (Bezüčelná procházka), the first Czech avant-garde film, turns away from a purely celebratory approach to the city. The camera follows a detached protagonist on his wanderings, as his subjective journey becomes a fragmented visualization of urban landscapes. (Alexandr Hackenschmied, 1930, 35 mm, silent, 20 minutes)

Living in Prague (Žijeme v Praze) is a poetic ode to the city as a bustling modern metropolis filled with varied crowds and lively neighborhoods. (Otakar Vávra, 1934, 35 mm, silent with music track, 13 minutes)

CITY FILMS, PART 2

August 4 at 2:30

Berlin: *Symphony of a Big City (Berlin: Die Sinfonie einer Großstadt)*, the most influential of all city films, explores urban life through a rhythmical construction of the daily flow of activities in the metropolis. Even today, its orchestrated rhythmical montage inspires filmmakers to employ the city symphony genre. (Walter Ruttmann, 1927, 35 mm, silent, 65 minutes)

In *Urban Gypsies (Großstadt Zigeuner)* Moholy-Nagy steers away from the formal abstraction of his earlier films to present the lives of Roma on the outskirts of a big city. More than a social critique, the film presents an idyllic and romanticized image of a minority in isolation on society's edge. (László Moholy-Nagy, 1932, 35 mm, silent, 11 minutes)

Budapest, City of Baths (Budapest fürdőváros) diverges from dynamic formal explorations of the city. As a promotional-educational short (a commissioned work), it explores the beauty of Budapest through its aquatic richness and picturesque images. (István Somkúti, 1935, 35 mm, silent with music track, 14 minutes)

Jewish Life in Kraków, Jewish Life in Lwów, and Jewish Life in Warsaw are three Polish-Jewish travelogues, possibly produced for an American-Jewish audience and centering on daily life in the city to examine contemporary and historic aspects of these famed cityscapes. (Shaul and Yitzhak Goskind, 1938/1939, 16 mm, Yiddish with subtitles, 10 minutes each)

THE POPULAR

The Last Laugh (Der Letzte Mann)

August 18 at 1:00

The Last Laugh, incorporating many pioneering technical elements, is an essential work in the history of cinema. The film's simple story of a demoted hotel doorman offers the narrative framework for formal innovation. (F. W. Murnau, 1924, 35 mm, silent with English intertitles, 90 minutes)

Address Unknown (Címzett ismeretlen)

August 18 at 3:00

A Hollywood-style Cinderella story set in contemporary Hungary (in a tourist town on Lake Balaton) is an example of the romantic comedy genre prevalent in Hungarian domestic film production of the 1930s. (Béla Gaál, 1935, 35 mm, Hungarian with subtitles, 88 minutes)

Masquerade in Vienna (Maskerade)

August 25 at 1:00

An example of the Wienfilm, an Austrian musical genre exploring idyllic visions of Viennese life, *Masquerade* pictures the artificial world of decadent fin-de-siècle Vienna. (Willi Forst, 1934, 16 mm, German with translation, 100 minutes)

Heave Ho! (Hej rup!)

August 26 at 4:00

Avant-garde concepts and burlesque comedy merge in a film crafted by the famous and popular Czech theatrical duo Jiří Voskovec and Jan Werich (V+W). In *Heave Ho!* their signature slapstick humor is fused with anti-fascist and anticapitalist propaganda. (Martin Frič, 1934, 35 mm, Czech with subtitles, 99 minutes)

The Blue Angel (Der Blaue Engel)

September 2 at 2:00

Marlene Dietrich in her first iconic role as a femme fatale plays a sensual singer at the Blue Angel café. Based on Heinrich Mann’s novel *Professor Unrat*, the opposing values of the protagonists also become a critique of modern lifestyles. (Josef von Sternberg, 1930, 35 mm, German with subtitles, 106 minutes) *Introduction by Peter Rollberg, chair, department of Romance, German, and Slavic Languages and Literatures, George Washington University*

New Romany Cinema from Hungary

A selection of recent works by Romany filmmakers renders their gypsy subjects with blunt honesty, irony, and bold poetry, defying the clichés of exoticism frequently found in films outside the community. Special thanks to Magda Zalán, Katalin Vajda, and Magyar Filmunió.

Dallas Pashamende

preceded by **Romany short subjects**

also **Gypsy Moon**

June 30 at 2:30

In a rough-and-ready Romany camp on the fringes of a central European city, Radu reappears for the first time in years to arrange for his father’s funeral. His quick visit turns into a trial, however, when old relations and problems resurface. A rare fictionalized account of contemporary gypsy life, *Dallas Pashamende* received a special mention at the 2005 Berlinale. (Robert-Adrian Pejo, 2005, 35 mm, Hungarian, Romanian, and gypsy dialect with subtitles, 93 minutes)

Preceding the feature are two poetic short subjects, *Never-Never Gypsyland* (Katalin Macskássy, 2003, Hungarian with subtitles, 7 minutes) and *Szafari* (Róbert Pölcz and Boglárka Pölcz, 2002, no dialogue, 10 minutes)

Gypsy Moon’s dreamlike tale of the bitter and brutal life of a young woman coming of age in a Roma colony of the late 1950s portrays the woman’s despair with an equal measure of rough candor and lyrical grace. (István Malgot, 2001, BetaSP, Hungarian with subtitles, 54 minutes)

From Vault to Screen—“Il Cinema Ritrovato” and New Preservation from Europe and America

The National Gallery’s summer preservation series this year salutes Bologna’s incomparable *Il Cinema Ritrovato*, a festival dedicated to the “little-known, rediscovered, and restored cinema from the world’s most innovative archives,” now in its twenty-first year. Besides five selections from *Il Cinema Ritrovato*, *From Vault to Screen* this year includes prints from *L’Immagine Ritrovata*, the conservation facility of Cineteca di Bologna, the George Eastman House collection, the American Film Institute’s preservation program, the Archives Françaises du Film/CNC, and digital reconstructions from *Flicker Alley* in Los Angeles.

Ten Cents a Dance

July 14 at 12:30

Dance hall girl Barbara Stanwyck finds a rich admirer in Ricardo Cortez but marries poor Monroe Owsley instead. When Owsley gets in too deep with his gambling debts, however, Stanwyck knows where she can find some extra money. Inspired by the Rogers and Hart song, the film was Lionel Barrymore’s last directing effort. (1931, 35 mm, 80 minutes) *Preserved by the American Film Institute at the Library of Congress Motion Picture Conservation Center with support from The Film Foundation*

Stolen Moments

also **The Young Rajah**

July 14 at 2:30

One of two Rudolph Valentino digital reconstructions, *Stolen Moments*—originally crafted as a screen debut for opera star Marguerite Namara (1888–1974)—was, according to historian David Robinson, “the last of the still untyped Valentino roles as a moustachioed Latin villain, before his rise to superstardom.” (James Vincent, 1920/2006, 35 minutes) *Introduction by Victoria Toye*

Reconstituted from still images and a few surviving minutes of a damaged 16 mm print, *The Young Rajah* has Valentino playing an Indian prince, raised in America, who eventually returns home to resume his royal role. Working with TCM, Le Giornate del Cinema Muto, and archival sources, the restorers used digital technologies to accomplish their restoration. (Philip Rosen for Jesse L. Lasky, 1922/2006, 52 minutes) *Digital reconstructions by Flicker Alley, Los Angeles*

Selva: Portrait of Parvaneh Navai

also **Falling.Désert.Syn**

July 21 at 12:30

The avant-garde oeuvre of filmmakers Maria Klonaris and Katerina Thomadaki created a new language to give “a political dimension to the female identity.” Their pioneering media art (as seen in the feature-length *Selva* and the short *Falling.Désert.Syn*) used text, photography, performance, and multimedia installation as early as the 1970s to extend normal film narrative in new directions. (Maria Klonaris and Katerina Thomadaki, 1981–1985, 35 mm, no dialogue, 86 minutes) *Preserved by Archives Françaises du Film/CNC*

The Golden Bed

Philip Carli on piano

July 21 at 2:30

An over-the-top confection from Cecil B. DeMille (his last for Famous-Players Lasky before becoming independent) finds spoiled southern belle Lillian Rich landing her mandatory titled European in the marriage sweepstakes but moving on to steal her sister’s intended. She finally bankrupts her last husband (a candy magnate) with a Candy Ball to wow the locals, complete with giant candy boxes and dancers draped in lollipops. (Cecil B. DeMille, 35 mm, 1925, 90 minutes) *Preserved by George Eastman House with support from The Film Foundation*

Waxworks

Ben Model on piano

July 22 at 4:00

See description above under Celluloid Myths and Celluloid Dreams. *Film preserved by L’Immagine Ritrovata*

Harvest: 3000 Years (Mirt Sost Shi Amit)

July 28 at 1:00

Ethiopian filmmaker Haile Gerima shot his legendary *Harvest: 3000 Years* on black-and-white 16 mm stock over a two-week period, with nonactors speaking Amharic. “It was definitely made on the run, right after Haile Selassie’s overthrow and before the installation of a military dictatorship. . . . It has urgency, this story of an entire people and the collective longing for justice and good faith.”—Martin Scorsese (Haile Gerima, 1976, 35 mm, Amharic with English subtitles, 140 minutes) *From Il Cinema Ritrovato 2006, restored by L’Immagine Ritrovata*

A King in New York

July 28 at 4:00

Charlie Chaplin’s amiable King Shahdov finds bankrupt refuge in Manhattan after his rude deposition at home. Sensing an easy prospect, a resourceful TV personality (Dawn Addams) makes an instant media sensation of the ex-monarch. In the end, *A King in New York* audaciously satirizes everything American, from Joe McCarthy to rock ‘n’ roll—all in the wake of Chaplin’s own 1952 exile. (Charles Chaplin, 1957, 35 mm, 110 minutes) *From Il Cinema Ritrovato 2006, restored by L’Immagine Ritrovata in collaboration with Roy Export*

The Gang’s All Here

August 11 at 12:30

Donning filmdom’s favorite fruit basket, Carmen Miranda dodges dancers brandishing outsize bananas as Alice Faye warbles and Benny Goodman swings and sings. Outré visionary Busby Berkeley’s outrageously Technicolored movie, wrote Pauline Kael, “is kaleidoscopic fantasy turned into psychedelic surrealism by the electric reds and greens of Twentieth Century Fox’s processing—it’s his maddest film ever.” (Busby Berkeley, 1943, 35 mm, 103 minutes) *From Il Cinema Ritrovato 2006, preserved by Twentieth Century Fox*



Falling. Désert. Syn (Archives Françaises du Film/CNC)

Lech Majewski

Polish painter, poet, stage director, and Łódź Film School alumnus Lech Majewski (b. 1953) writes, directs, shoots, edits, and composes music for his beautifully crafted films and media art. His stylized work often eschews language in favor of fantastical imagery, poetry, and music. “His imagination,” wrote Laurence Kardish of the Museum of Modern Art, “is informed by a unique sensibility hovering between the absurd and the metaphysical, the beautiful and the profane.”

The Knight (Rycerz)

also **The Roe’s Room**

Lech Majewski in person

August 11 at 2:30

Medieval imagery inspired this haunting ballad of a knight’s quest for a gold-stringed harp. The harp’s sound, according to legend, can restore harmony to the world. Piotr Skarga and Daniel Olbrychski play knights in Majewski’s first feature. (1980, 35 mm, Polish with subtitles, 81 minutes)

Composed of strange and mesmerizing tableaux, *The Roe’s Room* is an opera about a young poet and countertenor who imagines his apartment slowly being devoured by nature. In summer the floor becomes overgrown with grass, and in winter a blizzard comes from the refrigerator. (1997, BetaSP, sung in Polish without subtitles, 90 minutes)

The Garden of Earthly Delights

Lech Majewski in person

August 12 at 4:30

The Garden of Earthly Delights by Hieronymus Bosch becomes the inspiration for Majewski’s elegant conceit in which a British art historian attempts to reenact scenes from the painting’s narrative while vacationing in Madrid and Venice with her lover. He, in turn, documents their trip on video and later reedits this footage into an elegiac homage. (2004, 35 mm, 103 minutes)

Angelus

August 19 at 4:30

Majewski’s adaptation of an old Silesian folktale about a young male virgin who must be sacrificed to save the world is retold in images inspired by naïve Silesian paintings—their primitive parables suggesting the harsh realities of the Stalinist period and World War II.

“There’s a purified aura of beauty in *Angelus* that creates a stunning sense of the imagination overcoming all obstacles.”—Robert Koehler. (2000, 35 mm, Polish with subtitles, 103 minutes)

Journey through the Russian Fantastik

Supernatural beings and bizarre effects preside over the celebrated genre of Russian fantastic filmmaking, one of the most popular and innovative art forms of the Cold War era. Many characters and settings spring directly from Russian literature and folklore, while others are pure fantasies of technology and space travel. If tawdry visuals at times bestow a B-picture sensibility, the piquant charm of these films is irrefutable. Effects artist Robert Skotak and historians Alla Verlotsky and Dennis Bartok organized the series through the cooperation of Film Society of Lincoln Center, American Cinematheque, and Seagull Film in collaboration with Mosfilm, Gosfilmofond, and M-Film Studio.

The Amphibian Man

September 8 at 2:30

A gilled and handsome half-human creature inhabits a gorgeous underwater world—until the day he saves a local fisherman’s daughter from a shark attack and falls hopelessly in love. This Soviet box-office success from the early 1960s is filled with surreal song-and-dance creations and spectacular settings shot mainly in lush locations off the coast of Cuba. (Gennadi Kazansky and Vladimir Chebotarev, 1962, 35 mm, Russian with subtitles, 95 minutes)

Ruslan and Ludmila

September 9 at 4:30

Inspired by an Alexander Pushkin poem, director Aleksandr Ptushko traces the epic adventures of young Ruslan as he struggles to recover his feisty young bride, kidnapped on their wedding night by a mischievous sorcerer. Brimming with grotesque characters and enchanting set pieces, it evokes both *The Wizard of Oz* and *The Song of the Nibelungs*. (Aleksandr Ptushko, 1972, 35 mm, Russian with subtitles, 159 minutes)

Stalker

September 15 at 2:30

Andrei Tarkovsky’s allegorical excursion through a ravaged post-apocalyptic landscape (“the Zone”) is led by a Stalker (Aleksandr Kaidanovsky) who guides two others—the Writer (Anatoli Solonitsyn) and the Professor (Nikolai Grinko)—in their nearly hallucinatory quest to find an elusive wish-fulfilling place called “the Room.” (Andrei Tarkovsky, 1979, 35 mm, Russian with subtitles, 163 minutes)

Evenings on a Farm near Dikanka

September 16 at 5:00

From Nikolai Gogol’s nineteenth-century collection of tales, *Evenings on a Farm near Dikanka* stays true to the spirit of its source and is one of the most beautiful works in the rich strain of Russian fantasy film. A village blacksmith is sent on an endless quest on Christmas Eve that finally ends in Saint Petersburg and includes a visit with the devil en route. (Aleksandr Rou, 1961, 35 mm, Russian with subtitles, 69 minutes)

To the Stars by Hard Ways

preceded by **The Cameraman’s Revenge**

September 23 at 4:30

Boldly heading where no man has ever gone, starship Pushkin finds an abandoned vessel in deep space filled with decaying bodies of humanoids. There is, however, one surviving member of the crew, a gynoid named Niya (Yelena Metyolkina in an eye-popping performance) who seeks the help of earthlings to restore her severely polluted home planet. This collaboration with sci-fi writer Kir Bulychov was restored in 2001 under the supervision of the late director’s son. (Richard Viktorov, 35 mm, 1985/2001, Russian with subtitles, 118 minutes)

Preceding the feature is *The Cameraman’s Revenge*, a silent stop-motion animation about love in the insect kingdom. (Ladislav Starevitch, 1912, 35 mm, 12 minutes)

Planet of Storms

preceded by **Interplanetary Revolution**

September 29 at 2:30

Arriving on Venus in *Planet of Storms*, a team of cosmonauts finds a landscape filled with volcanoes and prehistoric beasts. From a run-of-the-mill source novel, director KlushansteV finds ingenious ways to inject poetry into mundane, politically acceptable dialogue. Legendary American producer Roger Corman recycled the footage later in *Voyage to the Prehistoric Planet* and *Queen of Blood*. (Pavel KlushansteV, 1961, 35 mm, Russian with subtitles, 83 minutes)

Preceding the feature is *Interplanetary Revolution*, a silent, animated spoof of space travel, mocking a once-popular Soviet notion of a rising proletariat on Mars. (1924, 35 mm, 9 minutes)

Zero City

September 30 at 4:30

A Moscow engineer arrives in a small town with instructions to make key technical changes at a local plant. Absurd and disorienting events begin to take place, and he discovers he cannot leave. “A hilarious mockery of Soviet life,” wrote one reviewer, “coming on the scene just as Perestroika was making this old world obsolete.” (Karen Shakhnazarov, 1988, 35 mm, Russian with subtitles, 103 minutes)